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INTERNATIONAL PANAMA-PACIFIC EXHIBITION SAN FRANCISCO CALIFORNIA 1915

E. CALZONE · ROMA

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INTERNATIONAL

PANAMA-PACIFIC

EXHIBITION

SAN FRANCISCO CALIFORNIA

1915

ITALIAN FINE ART SECTION

Italian R. Commissioner General:

ERNESTO NATHAN

Delegates for the organisation of the Section in S. Francisco:

Prof. ETTORE FERRARI

D.r ARDUINO COLASANTI

Compiler of the Catalogue: D.r ARDUINO COLASANTI

The designs for the doors adorning the Italian Artistic Section were furnished by Prof. VITTORIO GRASSI.

The Italian Fine Art section of the international exhibition of S. Francisco was organised, on behalf of the Departments of Agriculture industry and commerce, and Public Instruction, by the third Section of the Upper Council of antiquities and fine arts, composed of the following Members :

Prof: Ettore Ferrari — *Presidente*
Prof: Leonardo Bistolfi
Prof: Marco Calderini
Prof: Achille D' Orsi
Prof: Pietro Fragiacomo
Prof: Manfredo Manfredi, architect
Prof: Gaetano Moretti, architect
Prof: Giulio Aristide Sartorio.

The selection of the exhibits was alternately performed by the following members, Ferrari, Bistolfi, Calderini, D'Orsi, Fragiacomo, Manfredi and Moretti, and the painter prof. Camillo Innocenti, appointed by the Department of public instruction to replace any member in case of non attendance.

AMIGONI LUIGI, born in 1875 in Milan, in which Fine Art Academy he followed a regular course of studies. His statue of « Pain » in the Brera International Exhibition of 1906 was a revelation. He has gained repeated prizes in successive exhibitions to which he has regularly contributed.

Adolescence (marble).

ANIVITTI FILIPPO, a Roman, whose works have for years figured in Italian and foreign exhibitions. A careful and accurate landscape painter, who seeks his inspiration in the wide level stretch of the Roman Campagna whose deep fascination he ably reproduces.

The deserted Villa (oils).

BATTAGLIA ALESSANDRO, born in 1870 in Rome where he resides. A pupil of Bompiani, he now teaches in the Fine Arts Institute of Rome. Notable among his works his « Final examinations », « Autumnal afternoon » and « Spring morning ».

A restful hour (oils).

BAZZANI LUIGI, teacher of perspective in the Roman Institute of Fine Arts, and at one time instructor in the art of painting to H. M. King Victor Emanuel III of Italy. An exquisite draughtsman, and a skilful colourist, he has obtained a world-wide celebrity for his magnificent reproductions of ancient monuments and remains, in which, accuracy of reproduction is enlivened with a warm touch of poetical imagination. Born in Bologna Nov. 8 1836.

Arch of Septimus Severus (oils).

BAZZARO ERNESTO, of Milan. He studied in the Brera Academy and became a follower of the impressionist movement which starting with Grandi marked a memorable era in Italian sculpture and the dawn of a renewal. In his earlier works the influence of the painter Tranquillo Cremona, is also clearly evident. His statue of a « Mother » gave rise to much controversy from the novelty of its conception and technique. His « Widow », now in the Rome Modern Art-Gallery won the Prince Humbert prize in the Brera Exhibition of 1892. Notable among his works, the « Foundling », « Old man beside the fire », and the Garibaldi monument at Monza.

Female water bearer (marble).

BAZZARO LEONARDO, born in Milan 1853. The son of an eager collector of old masters, and a skilful embroiderer of altar screens, he derived from his parents his love for Art. After devoting some time to

making copies of the paternal treasures, he joined the school of Giuseppe Bertini. Making a specialty of portrait painting he next turned his attention to the reproduction of palace interiors, a series which, opening with his picture of the « Duel » in the antechamber of the Merli palace at Milan, for which the young Brera student was awarded the Fumagalli prize, was finally closed in 1887 with his « Hall in the Castle of Issogne », which gained him the Prince Humbert prize. Of late this Milanese painter has sought his inspirations in the fascinating seductions of high mountain regions and the luminous visions of Chioggia, which he renders with a restless glowing touch of lively effect.

The springing board (oils).

BELLONI GIORGIO, born at Codogno in 1861, was like the foregoing artist a pupil of Luigi Bertini in the Brera, and by him was initiated in the art of in-door reproductions, in which he displayed an accuracy of detail which is in the main the ground work of his style. A conscientious delineator of natural impressions, he is not satisfied with rendering the outward form of his subject, but also endeavours to convey the hidden suggestions awakened by it. The result is a poetical charm which if occasionally open to the charge of sentimentality must be ascribed to sincere intensity of feeling.

The Harbour (oils).

BELLOTTO EUGENIO, a Venetian still in his youth, the author of several figures notable for an accuracy of form which, in his case, is in contradiction with the saying that Venetians have no talent for sculpture. His excellent qualifications are being steadily tempered and refined in an arduous struggle with his mute and rebellious materials.

Hamida (bronze).

BEZZI BARTOLOMEO, born at Fucine in val del Sole in 1851, received his art training in the Brera Academy of Fine Arts. This artist who reached Milan in his youth, was much benefited by his intercourse with Filippo Carcano, who imbued him with an exquisite romanticism suggestive of Corot, who to him was unknown.

Towards 1895 our artist who some twelve years earlier had been much applauded in Rome for a number of grey toned pictures teeming with a quiet melancholy, seemed to have lost all consciousness of self and have adopted the traditions of the Favretto school. This lapse was however of short duration, his later works in which the full poetic suggestiveness of Verona vibrates in the pale moonlight effects, in the picturesque dwellings slumbering along the river edge and in his evocations of the mediaeval turreted city, evince a homesick return to the visions of his early yooth.

Villa Borghese (oils).

BIONDI ERNESTO, born in 1855 at Morolo in the province of Rome, was for a lengthy period a silent worker. His great group of the « Saturnali », now in Roman Modern Art Gallery, in which the artist has intended to represent the decline of ancient Roman civilisation, gained him a sudden notoriety for its intrinsic importance, and the controversies to which its appearance gave rise. He is also the author of the monuments of Manuel Mont and Antonio Veras at Santiago in Chili.

S. Francis (bronze).

BONAZZI EMMA, of Bologna, has a preference for delicate and suggestive subjects. Though quite young and still a student of the Bologna Academy, her canvases contain something more than a glad promise. This is her first appearance in a large International Exhibition.

Gentle heat (oils).

BOSIA AGOSTINO. A touching softness, a guileless simplicity, a sweet and deep-seated melancholy, are the leading characteristics of the style of this youthful painter, who does not portray those feasts of imagination in which every chord of nature is struck, but preferably the inmost feeling of its most exquisite strains. A decided preference for grey skies, dank meadows, and

the infinite gloom of a lonely countryside, he has few striking lights, but, yielding to his own inclination, he has secured a special place in Art. His works exhibit sweet poetic feeling, associated with an earnest sense of liveliness.

Expectation (oils).

Summer afternoons (»)

BRASS ITALICO, born at Gorizia in 1870. He studied at Munich and under Laurens in Paris. His picture of « The Chioggia card players » exhibited in the Champs Elysées Salon received an honourable mention, and afterwards figured in the first International Exhibition held in Venice. His « Portrait of my wife » was awarded a prize in the last world's show in Paris. His subjects are invariably Venetian.

The bridge on the laguna (oils).

BROZZI RENATO, born at Parma in 1884, began to be favourably noticed in Turin and Milan for his studies from animal life, as « Flying gazelles », « Turkeys » « The Return », « Listening ». Not satisfied with reproducing the outward form of an animal in his exquisitely modelled bronze and silver reliefs, he studies their

characteristic traits and instincts, after the manner of the Japanese, and the fifteenth century painter Pisanello.

Tablets with animals (bronze).

BUSI ADOLFO, a youthful Bolognese painter who is carefully working after an individual method.

A Pious moment (oils).

CADORIN GUIDO, a Venetian portrait painter whose aim is to combine strict accuracy of line and feature with the utmost truth and simplicity of means. More than for correctness of design, praise is due to him for his able colouring. This painter still in his youth and living in Venice was taught by his father whose portrait he here exhibits.

Portrait of on artist (oils).

CALANDRA DAVID, as the author of important public monuments ranks among the leading sculptors of the day. Among his various works are, the equestrian statue of Prince Amadeus in the Valentino park

in Turin, the monument of Giuseppe Zanardelli at Brescia, the one to General Mitre at Buenos Ayres and that to King Humbert I, to be shortly erected in the villa Borghese at Rome. A Piedmontese, born in Turin in 1856 and a man of few words, Calandra 's success was of slow growth. After a course of study in the Albertina Academy of Turin he produced some small genre subjects followed by one or two elegant busts, and some terracottas more remarkable for affectation than gracefulness Meanwhile his outdoor studies of animals and peasants modelled from life were developing the creative genius and plastic skill of the future sculptor of the Prince Amadeus monument. The works of David Calanare enclosed within powerful architectural lines, form a single uninterrupted body, free from extraneous elements, solid, typical, compact, the expression of the heroic idea being remarkable for beauty and precision.

The equestrian statue of the « Conqueror » is a reflex of the chivalrous dreaming and enthusiastic spirit of Calandra, ever longing for fresh conquests and ascents.

The Conqueror (bronze).

CAMBON GLAUCO, born in Trieste thirtysix years ago is specially noted for his portraits. All his pictures exhibit an exquisite talent for decoration and an intense and well expressed modern tendency.

Modernity (oils).

CAPRILE VINCENZO, born in Naples in 1856, and one of the most expressive Neapolitan painters. His picture « Acqua Zurfegna » was bought for the Roman National Gallery of Modern Art.

Autumn on the Grand Canal (oils).

CARLANDI ONORATO, Roman, born May 15 1848 — His course of study was pursued in the Roman Fine Art Academy under the direction of Cochetti, Capalti and De Sanctis. His picture of the « Garibaldian prisoners at Mentana » painted in 1876, was the first in a lengthy series of triumphs. Few artists have like Carlandi realised the mysterious and indefiniable charm of the Roman campagna or have equalled him in rendering those vast horizons and wide plains with their tragic associations, which form as it were a fitting preparation to the apparition of the world's metropolis.

Verbascum luteum (oils).
The red mill (»)
Winter on the Tiber (water-colour).
Villa d'Este (»)

CAROSI GIUSEPPE, a young Roman and a faultless draughtsman, is notable for his novel treatment of traditional figure painting, while his landscapes are evidence of his profound love for peaceful solitudes.

Dawn on the Latian Hills (oils).
The ruins of Ninfa (»)

CAROZZI BOSSI ADELE, a pupil of her husband, a painter of much notoriety. Her exhibits are mainly restricted to floral subjects in which vivid brilliancy of colouring is joined to a spontaneous freshness of design.

Peonies (oils).

CASCIARO GIUSEPPE, a prolific worker in crayons, born at Ortella in the province of Lecce in 1862. His early studies were made in the Academy under Palizzi and Morelli, but his work soon exhibited the impress of an original and lively individuality. His coloured crayon sketches which are dashed off with a sure hand and great warmth of tone and effect, are much sought for by museums and private collectors. A striking specimen of his style is afforded by his « Deserted

Church », which even amid its mute solitude, yet seems to offer some promise of a return to a former existence.

The deserted Church (crayon).
Running water (»)
Corn (»)
Autumn (»)

CATALDI AMLETO, born in Naples Nov. 2, 1882, but residing in Rome as teacher of ornamental modelling in the Institute of San Michele. A pupil of his father, a distinguished wood carver, he took a leading part in his youth in various important exhibitions and unlike many other artists of fair promise his expectations were fully realised. To him are due an elegant fountain in the Pincio gardens and a massive and forcible figure of« Victory », on the Victor Emanuel bridge across the Tiber. Other important works of this artist are to be seen in the Rome National modern gallery, and the Municipal Museum of Palermo. Among his more recent works is a funerary monument for a town in Hungary, and a series of greatly admired portraits.

La Spiga (bronze).

CHIESA PIETRO, born in 1876 at Sagno in the Canton Ticino but settled in Milan. As early as 1898 when he exhibited at Turin his « Tired workingwoman » and « Winter sunshine », he was reckoned one of the most promising elements of the young Lombard

School. The ideal of happy motherhood has been exquisitely rendered by the artist with touching poetic feeling and soft tenderness.

Annunciation (oils).

Autumn (»)

CHITARIN TRAIANO, born in Venice in 1864, in his twentieth year gave up his classical studies, for the art of painting, which he studied in the local Fine Art Institute. He exhibited for the first time in Venice in 1887 and successively in Bologna, London, Palermo, Milan, Turin, Rome and again in Venice.

Vespertine fires (oils).

CIARDI BEPPE, trained in the study of art by his father Guglielmo has among the younger Italian painters the greatest mastery of his own special style: a broad sharp encompassing touch outlines and finishes, so as to retain in his larger canvases all the liveliness of a sketch. In his landscapes the fleecy clouds seem floating in the azure sky towards far distant horizons, while, his Venetian scenes maintain in able maner the past traditions of old painters of Lagunar subjects. Half of his year is spent in the country in steady work, and when in Venice he haunts the most lonely among the

islands, or the older quarters which the sea air has so wonderfully discoloured and corroded. Born in Venice in 1873.

Venetian scene (oils).

CIARDI EMMA. A pupil of her father like her brother Beppe, she has marked out for herself a special path, which invests her with a charming degree of originality. High notes are opposed to delicate attenuated strains, like the echo of a gavotte or minuet accompaniment to the frolicsome dames in peruque and farthingale, roaming in seventeenth century parks and gardens. There is much in her work that recalls the refined elegance of Watteau and Fragonard, but the languid subjects are well balanced, masterfully drawn, and exhibit a rare powerful touch. A few years ago the young Venetian artist exhibited a series of seventy canvases in the Leicester square gallery in London, and such was her ready success that one half of the pictures was sold on the opening day.

An avenue in the Boboli gardens (oils).

CIARDI GUGLIELMO, born in Venice in 1842. After completing his classical studies, he attended the Academy courses of Molmenti and Grigoletti, and subsequently being recommended by the painter Federigo Zandomeneghi to Signorini, he went to Florence to

finish his artistic training. Greatly impressed with the heated discussions of the most ardent among the so-called « Macchiaioli », and their mode of working, he was yet able to adapt the teachings of those free masters to his own temperament and tradition. A first class-landscape painter Ciardi derived his effects from a simplicity of means and a happy gift of securing relief, distance, unity of atmosphere and tone, with accuracy of modelling and quality of tone. He is a worshipper of the manifold aspects of his divine multiform city, which in the slight foggy atmosphere of his pictures, seems to add by its humidity to the rich hue of its marbles. The summits of the bell-towers ascend in the midst of a supernatural sky, and along the solitary canal, whence, from the countless walled gardens the overhanging figtrees and vines in their autumnal leafy splendour, bend towards the water, the buildings seem creations of dreamland. Famous among Guglielmo Ciardi 's pictures is his «Messidor », which had a triumphant success in the International Exhibitions of Berlin (1886) and Venice (1887), and now forms part of Rome Modern Gallery.

Spring clouds (oils).

Boats (»)

COROMALDI UMBERTO, born in 1870 in Rome, where he teaches painting in the High school of Fine Arts, in which he had previously figured as a scholar and gainer of the National art scholarship, in a competition remarkable for its keenness and its ultimate results. In Coromaldi's pictures which the leading Ita-

lian galleries are eager to possess the soundness of structure and conception find their fitting exponent in a sober but highly effective treatment. His figures are full of distinction and his landscapes replete with noble sincerity. Some years ago in one of the annual shows of the Society of Amateurs and Patrons of the fine arts in Rome, he obtained a signal success with a series of dogs, which placed him in the front rank of animal painters, skilled alike in rendering the outward forms and attitudes of animal life, as in expressing their changeful instincts.

Returning from the fields (oils).

The Gleaner (»)

CORSI CARLO, from Bologna, a pleasing portrait painter is one of the leaders of the youthful group of bolognese painters who have obtained such success in the later Italian Exhibitions. One of his pictures was greatly admired in the last biennial show in Venice.

A Halt (oils).

CREPET ANGELO MARIO, a venetian and an indefatigable worker. A decorative and black and white artist his name appears in all the leading art exbitions. Recently appointed teacher of ornamental design in the Lucca Fine Art Institute.

Cerulean morning (distemper).

D'ANTINO NICOLA, born some thirtytwo years ago at Caramanico in the Abruzzi, attended the sculpture class of Achille D'Orsi in the Naples Fine art Institute, working subsequently in Rome in the studio of the sculptor Ettore Ximenes. Untiring in research and a quick and able modeller, D'Antino has in a few years obtained considerable repute. His exquisite and graceful female statuettes, his infant portraits, his groups of children detected in their youthful games, his tiny nudes, slim, nervous, acrid and somewhat satanic, show what elevation of thought and deep feeling can be concentrated within a small compass.

Riri (bronze).

Dancing girl (»)

DAZZI ARTURO, a youthful artist born at Carrara in 1882, winner in 1906 of the National scholarship for sculpture and in 1909 the successful competitor for the statue of Cardinal de Luca to be placed in the Rome new Law Courts building. In the great competition for the decorative relief of the « National Altar » of the Victor Emanuel memorial in Rome, he was left alone among thirty competitors to dispute the prize with Zanelli, to whom this crowning work of modern Italian sculpture was ultimately adjudicated. An untiring worker whose successes are an incentive to further endeavours and fresh triumphs.

Portrait of a lady (bronze).

DE CAROLIS ADOLFO, born 1974 at Montefiore (Ascoli Piceno) studied under Giovanni Costa. Of a lively artistic temperament the young painter in discussing his ideals, which are more or less those upheld by William Morris' « House of Art », reveals all the fervent eloquence of an apostle. Actually engaged in the decoration of the large ceiling of the Bologna townhall, he has quite recently been chosen to fill the chair of ornamental decoration in the Brera Academy of Milan.

Maritime scene (oils).

DE FALCO FILIPPO, born in Naples Feb. 18 1852 was for many years faithful to the traditions of Domenico Morelli, while yet not insensible to the later triumphs of the art of painting. He is now the Keeper of the fine gallery of modern art annexed to the Naples Institute of Fine Arts.

My Victor (oils).

DEL SANTO ANGELO, of Carrara, a cherished pupil of Leonardo Bistolfi settled in Turin. A powerful draughtsman if somewhat archaic in taste, a brilliant prospect lies before him, since to the experience of a ripe sculptor he unites the rare gift of harmonising new tendecies and the newest art triumphs with the teachings of the past.

Youth (plaster).

DE MURALT SOFIA, a young Neapolitan lady artist whose early efforts obtained a favourable recogintion in a youthful exhibition held in Naples in 1912.

Flowers (water-colours).

DE SANTIS GIUSEPPE, born June 20 1858 in Naples where he studied in the Academy, obtaining a first class medal. Subsequently removing to France he laboured there for a number of years. His best known works are the « Evening prayer », « In the Harem. », exhibited at Munich in 1888 and his « Theodora », exhibited in 1883 at Venice, whence it went to America.

Along the Seine (oils).

DE STEFANI VINCENZO, figure, landscape and decorative painter, born in 1859 at Verona but long established in Venice. A pupil of Napoleone Nani. His chief works are « Noontide » (1887), « The accusation » (1890), « An accomplished job » (1899), the paintings in the tower of S. Martino (1893), and the superb decorations of the Hall of the County Conncil in Venice executed in conjunction with Vizzotto Alberti. In the main of a melancholy turn, D'Alberti's most expressive pictures exhibit a fondness for shade and quietude.

The distant ones (oils).

D'ORSI ACHILLE, born in Naples August 12, 1845, began to assert his genial art qualities at a moment when under the influence of newer times, sculpture no longer wedded to mere expression of form, however excellent, sought to render that of the mind. Evidences of this transformation were readily apparent in his early groups and statuettes, often teeming with an exquisitely ironical sentiment, or suffused with a thoughtful melancholy, which this neapolitan sculptor in close upon half a century of incessant labour has multiplied with his bold and solid technique. D'Orsi's creative power however, already foreshadowed in his « Parasites », an imperfect but suggestive work in which old ideas were a pretext for new forms, was to find its full confirmation in his « Proximus tuus », which seemed to open a new field to sculptural art and endow its author with the fame of an innovator .Suggested during a visit to the studio of the painter Teofilo Patini « Proximus tuus » asserted itself as belonging to a class of synthetic works which embody in a definite and precise form a general idea and conception. Achille d'Orsi who is the author of important public monuments is the director of the Naples Fine Art Institute, in which he also teaches sculpture.

Proximus tuus (marble).

DREI ERCOLE, born at Faenza in 1886 is among the Italian sculptors of greatest promise. Though still younghe is the holder of the National Art scholarship, the author of many statues, and the successful candidate in various competitions. His works are notable for no-

bility of conception and vigor of form softened by exquisite feeling.

Female statue (marble).

FAVAI GENNARO, born in Venice in 1879. His works reveal the influence of Marius Pictor not merely in choice of subject, but in tone and treatment as well. His rapid progress is shown by his performances in various home and foreign collections.

Les ombres (oils).

FEDERICO MICHELE, born in Capri; in sight of the sea dashing into its resonant caves, and it is from the sea that his inspirations are almost exclusively drawn, alike when depicting its wide expanse clear as an unclouded sky, transparent as glass, glowing in the noontide sun, or glimmering with the reflection of the moon at its full, as when rendering its wondrous power in its angrier moods, with the turbulent play of its breakers chasing and following each other under the triumphant lowing of the gale.

A pupil of Antonio Leto for nine years, already at an early age he had sold many of his pictures in Germany.

Reflections (oils).

FERRAGUTI VISCONTI ADOLFO, settled in Milan where he was born in 1873. His picture « Mamma » owes its popularity to a clever reproduction. The same touching maternal sentiment has afforded the inspiration for his other picture « Remember mother » exhibited at Venice. Ferraguti's portraits have a decidedly aristocratic flavour.

Study in red (oils).

FERRARI ETTORE, born March 25, 1847 in Rome where he resides and teaches sculpture in the Upper Institute of Fine Arts, of which he is also director. He is chairman of the third section of the higher Board of fine arts (contemporary art), the highest consulting body on art matters existing in Italy. Sometime member of parliament and town councillor he has repeatedly discharged numerous important public duties. Receiving his art training from his father, also a sculptor, he completed his course of studies in St. Luke's Academy, gainning two yearly scholarships. Even from that time he displayed that aversion for effete traditional forms which was to prove the guiding spirit of his artistic and public life. As an immediate result his final specimen, a statue of Stefano Porcari was rejected by the Academy for its excution and daring conception; a rejection which was to prove the sacramental act opening the highway to fortune to the man and sculptor, and consolidating his particular views. Shortly afterwards the youthful energetic Roman artist obtained a prize in the grand Paris Exposition of 1878 with his «Iacopo Ortis», a success confirmed two years later at Turin with his famous

Cum Spartaco Pugnavi. By this time the fame of Ferrari who had in the interval executed the Heliade Radulescu memorial for the city of Bucharest, had overstepped the boundaries of his country and brought repeated commissions to the artist, who, true to his republican tenets studiously avoided all honorary tributes to his skill. Among his other works are the Giordano Bruno and Quintino Sella monuments in Rome and that to Victor Emanuel II in Venice. At this moment our artist, who amid the absorbing duties of his post and the daily intercourse of his pupils, seems ever to renew his founts of inspiration, is engaged on the great monument decreed by the Italian nation to the memory of Giuseppe Mazzini, which is to resume in a powerful synthesis his career as a reformer and public man.

Giuseppe Garibaldi (bronze).

Roman Campagna shepherd (»)

« Il Buttero » (cow-boy) (»)

FERRETTI PAOLO, a Roman who in concert with Norberto Pazzini and Napoleone Parisani keeps alive the traditions of the movement which initiated by the painter Giovanni Costa, culminated in the constitution of the « In Arte Libertas » Society,.

The feeble colouring of Costa's later work was enlivened by Ferretti with warmer tones, in a harmonious blending of roseate and golden hues.

Golden rays (oils).

FERRO CESARE, born in Turin where he resides and labours with untiring youthful energy. Assistant teacher to professor Giacomo Grosso in the R. Albertina Fine Art Academy, he is noted for his portraits which display simplicity of means yet great psychological penetration. Some of his works are owned by State Galleries.

Female portraits (oils).

FESTA PIACENTINI MATILDE, born 1890 in Rome, originally a pupil of her uncle the painter Forcella, and later of the Naples Fine Art Institute. A lengthy residence in Egypt accounts for a lively iridescence in the tone of her pictures and a suggestive and valuable exotic singularity. Examples of her remarkable decorative talent are afforded by three panels lately executed for the renovated Quirino theatre in Rome.

Green peruque (oils).

Fiammetta (»)

FOLLINI CARLO, born in 1848 in Turin, began to study at the age of twentyfive under the guidance of Fontanesi. The later influence of Segantini is clearly noticeable in his « Cattle drinking » purchased for the

Roman Gallery of Modern Art. His «Siesta» is in the Turin Civic Museum. He has a special fondness for reproducing Alpine scenery.

On the edge of the pine-grove (oils).

FRAGIACOMO ANTONIETTA, born June 13, 1859 in Venice, where having followed a course of study in the Fine Art Academy she obtained a diploma of teacher of drawing. She might however be termed a pupil of her brother Pietro, whose characteristic feature of wide synthetic layers obtained with a special dense compact tempera softened by a slight wash of Wurm tints, she is fond of imitating.

A littte sunshine (distemper).

FRAGIACOMO PIETRO, born 14 August 1856 but living in Venice of which city he realises and transfers to canvas all its unutterable charm. The life movement on the Laguna finds in him a conscientious delineator. He may be styled the lyric of landscape painting for his special gift of discovering the correct expression and truly human source of emotion. He evidently realises that the deep accents of nature are heard only by those to whom she is an object of love and close attention, and that we are fain to hush our feeble voice if we would cull some of the secrets which are occasionally revealed to her worshippers.

When in 1880, after a course of mechanics he exhibited in Turin his first picture « A tiresome accident », the incident of an upturned carriage on the wayside seemed a frivolous event yet the background with its dank solitary plain faintly illumined with the early signs of dawn, bore eloquent testimony to the tendency of feeling of the future great landscape painter. Since that date his labours kept equal pace with his successes. His « Fishermen », « Silence » « Evening », and « Laguna», exhibited in Venice in 1887; his « fishing scenes on the Adriatic » sent to Milan in 1891; his picture of « Grief » which in 1895 obtained a prize in Milan and shortly afterwards at Berlin; his great canvas of « The Sea », which figured in the venetian biennial Exhibition of 1903 undoubtedly place the triestine artist among the leading landscape painters of modern times.

Pietro Fragiacomo was aptly styled the painter of solitudes and peacefulness. It might be justly added, the poet of mournfulness, such is the unutterable and enthralling melancholy expressed by the vivid silence of his land and water.

On the beach (distemper).

Close of day (»)

GAUDENZI PIETRO. Young in years but not in experience he is one of the few painters who has realised that technique is not art in itself, but simply a form of expression adopted by an artist to communicate his particular idea and feeling. His pictures somewhat viscid and bituminous, invariably awaken a power-

ful sensation: the emotional feeling of the artist transmitted to the observer, because grounded on undoubted sincereness.

Motherhood (oils).

GEMITO VINCENZO, a native of Naples, exhibited at an early age owing to the precocity of his artistic talent. His southern temperament impatient of delay, soon led him to emigrate from Italy, in search of fortune. His artistic triumphs in fact began in Paris where in 1867 when barely fifteen, he exhibited his « Little fisherboy », a statuette greatly admired by the public and afterwards purchased by Meissonier. In grateful recognition of the renowned painter's munificent act, Gemito modelled his portrait, which is preserved in wax and bronze in the Roman National Gallery of Modern Art. This portrait, a small masterpiece, was followed by others, all remarkable for a still more defined and exquisite perfectness of form. The suggestiveness awakened by Vincenzo Gemito's bronzes — chief among which his « Water carrier » — is due to the elegance of his modelling and graceful expression; his minute accuracy of detail, unaccompanied by the frequent coldness exhibited by many productions of the realistic school, being full of life. Many of his portraits unite perfect resemblance and refined excellence of touch, while his red chalk sketches, his water-colours, and his Sepia and black crayon drawings, seem finished to perfection.

A renown so quickly acquired and at so early an age should have borne better fruit, had Gemito had the full

enjoyment of his reasoning powers which began to fail him too soon and have never been wholly restored. With brief lucid intervals of sudden creative joy, it would seem at such moments as if the violent springtide of his distant youth were about to bud anew with fragrant impulses; rare signs of what might have, and has not, come to pass. In the restless silence of his Neapolitan cottage Gemito is still, despite his age, full of vigour, nor are there wanting among his friends and admirers those who knowing his art fervour, still look forward wi h hope to a miraculous resurrection.

A philosopher (bronze).

GIOLI FRANCESCO, born at Settimo in the province of Pisa, on June 29 1846, made his initial effort with a large canvas of « Charles Emanuel of Savoy dismissing the Spanish ambassador ». Seemingly oppressed however, by the exacting demands of historical composition, our painter soon became one of the most fervent adherents of the « Macchiaioli » band of artists, taking eager part in the lively discussions held every evening in Florence in the historic cafè Michelangelo, by the youthful aspiring phalanx headed by Cecconi, Signorini, Cristiano Banti and Cabianca, wherein they waged furious war against Raphael, John of Bologna and Buonarroti's David. In his earlier pictures Gioli gives a faithful illustration of the ruling principles of the *macchia* or broad wash school: slight attention to form, but the strictest accuracy in rendering real impressions of figures and objects seen in bulk, not in their details, the triumph of chiaroscuro

as opposed to the canons of the old school, the whole art of painting in conclusion expres ed in three words: *colour*, *value*, *relation*. Francesco Gioli however soon realised that in art matters innovation being a form of progress must be accounted for, and instead of clinging to a form of activity however noble in itself, he continued to evolve his style giving free rein to his passion for reviving in totally different garb, the freshness of past sensations. Hence each succeeding attempt exhibits a degree of soulfelt sincerity which invests the fresh work with fresher juvenility » so as to render appropriate to him Daumier's resumé of the esthetic creed: « Il faut etre de son temps ».

Florentine harmonies (oils).

GOLA EMILIO, completed his engineering course in the Polytechnic institute of Milan where he was born in 1852, but on obtaining his degree he entered the studio of the painter de Albertis where he soon distinguished himself among his fellow pupils. Equally skilled in figure and landscape painting he delights in deep combinations of colour, securing powerful effects with free simplecity of means. Originally an imitator of Tranquillo Cremona he has ended in forming a style peculiarly his own.

Near the bridge (oils).

GRAZIOSI GIUSEPPE, from the Emilian province has long been a resident of Florence. Painter, sculptor and etcher, he has acquired a wide renown for his varied and severe art work. His pictures in which more balance and a greater relief might be desirable, teem with actual life impressions, his statues full of freedom sensuous, violent, are modelled with remarkable care and simplicity. Within the last few days the artist has successfully competed for the chair of sculpture in the Brera Academy at Milan.

Susannah (marble).

GROSSO GIACOMO, a piedmontese born at Cambiano in 1860, the best known painter of his district. His first work « Christ on the Cross » exhibited in 1883 at Milan, was followed by his better known « Female lunatic ward » exhibited in 1884 at Turin where it now hangs in the Civic Museum. An industrious portrait painter this « Portrait » affords further evidence of the softness of his brush. During the agitation for a reform in the technical art methods which has arisen of late years in Italy, he has been true and stedfast to his style, like a loving bridegroom to his bride. For many years a teacher in the Albertina Academy of Turin.

Portrait (oils).

GRUBICY DE DRAGON VITTORE, painter, etcher and art critic, born at Milan in 1851. On completing his classical studies, he began in 1871 to travel abroad, especially in Holland. A contentious writer he has long been in the van of art movement. A sturdy champion of neo-idealism, and the pictorial technique based on the scientific principle of colour *division*, in which character his relations with Giovanni Segantini are a matter of notoriety.

Glowing Sunset (oils).

GUASTALLA GIUSEPPE, born in Florence in 1867 but brought as a child to Rome, where he settled and now teaches sculpture in the Institute of Fine Arts. A correct modeller and a pupil of Ettore Ferrari. Among his notable works are his « Gavinana », a bronze « Victory » erected near Porta Pia in Rome in 1895, his « Prometeus victor » a bronze group of the human mind freeing itself from the bonds of prejudice -1900), « M. Gavius Apicius », a hermes bust; and various fine portraits.

Sensations (marble).

Visions (silver coated bronze).

INNOCENTI CAMILLO, born in Rome little more than forty years ago, but for his sure grasp of tecnichalities, the soundness of his conceptions, and his ideal of Art, ranking as one of the foremost Italian pain-

ters of the day. Wherever he has exhibited, in the most important expositions of Paris, Munich, Venice, Rome, London and America, art critics and public taste have hailed him as a success, a result which has not power to divert his mind from a restless search for fresh founts of inspiration. His refined knowledge of drawing imbibed from his first instructor Ludovico Seitz, a happy pictorial instinct improved by his association with Antonio Mancini, the indefatigable study of the manifold problems of light, colour and sky, begun in Rome and matured in France, are enlivened in this Roman artist's canvases, by a peculiarly noble and outspeaking degree of individuality, wherein innate power is blended with extreme elegance. As an exquisite and fascinating delineator of female home life Innocenti is unrivalled. Whatever savours of mystery, fragility, mutability, passionate love or even of artifice in a woman, finds in him an instinctively truthful and exquisitely idealistic interpreter. Every one of the youthful creatures detected in the mysteries of their toilet, each of the rouged courtesans, music-hall stars or dancing girls, limned by him amid the dazzling artificial glare of the stage or nocturnal resorts, would seem to have made him the confidant of their whims and troubles, whereon the artist has smiled with true soothing complacency.

Green shawl (oils).

Morning (»)

Black ribbon (»)

Yellow room (»)

IROLLI VINCENZO, born in south Italy lives mostly in Naples.. Two of his pictures «Love and duty», and «Present day Magdalenes», exhibited in 1884 at Turin were much applauded. He exhibited in 1886 at Milan, in Venice in 1887, and various other important expositions.

Strolling players (oils).

JERACE FRANCESCO, born at Polistena in 1853, studied in the R. Fine Art Institute of Naples, and as a youth was awarded the Stanzani scholarship in Rome. A powerful modeller and an exquisite decorator he has gained repeated medals, and executed important public monuments. Many of his works are to be seen in European museums. Of the two busts exhibited in S. Francisco his «Victa» had great success in London where it was first shown, and the «Charlotte of Habsburg» was favourably judged in Venice where it appeared in the last international exposition of 1914.

Victa (marble).

Charlotte of Habsburg (»)

JORIS PIO, born in Rome in 1843, received his art training in the Academy of St. Luke, where he was awarded repeated prizes, subsequently removing to Florence to complete his studies. The fascination of the Eternal City proved too great however, and soon recalled him to his former haunts. His first exhibit «Sunday

morning outside the Porta del Popolo at Rome « in 1869 at Munich, gained him the general approval of the intelligent world and a first class gold medal.

Since that date from Paris to Vienna, Berlin to The Hague, Rome to Budapest, every exhibition brought him fresh laurels. Though usually styled the last devoted follower of Fortuny, the definition is only partly correct ,since to the outward seductiveness and sparkling qualities of the followers of the great Spanish artist, Joris adds greater accuracy of reproduction and a decidedly original sentiment.

The Tiber — Ponte Sisto (oils).

KOROMPAY DUILIO, spite of his hungarian cognomen was born in Venice in 1876, and is quite Italian in his art tendencies. Drawing his inspirations directly from nature, he has a preference for landscapes in which he secures powerful effects and decorative breadth.

Has exhibited in the leading Italian and Foreign expositions.

Ruins and Flowers (oils).

LIONNE ENRICO, of Naples came in early life to Rome where for many years he contributed illustrations of daily events to newspapers and reviews. A portrait painter of no common skill, he endeavours to surround his figures with the transparent fluidity of the

atmosphere with judicious if somewhat laboured means. He has a special gift of sèizing with quaint irony sundry striking peculiarities of popular life, as in his picture « Stout and thin « in the Roman modern-art gallery, and in a series of paintings of scenes from the festival of the Divino Amore. Remarkable for his floral subjects in which matter seems thoroughly subdued by artistic aims.

Red roses (oils).

Returning from the Divino Amore (oils).

LUPPI ERMENEGILDO, born at Parma but settled in Rome as a sculptor, and having taken part in the leading Italian and foreign exhibitions. A powerful modeller he loves the plastic form solely for the idea expressed thereby, his taciturn and retiring nature leading him to give preference to subjects pervaded with serene touching melancholy. He has been repeatedly distinguished and two years ago was awarded a prize medal at Parma. One of his works is in the Rome modern-art gallery.

Grandmamma s' pet (bronze).

Goat (»)

Puppies (»)

Reconciliation (»)

LUXORO TAMMAR ALFREDO, a clever genoese marine painter, who is favourably noted for his Riviera scenes exhibited at Milan, Turin, and other places. He is director of the ligurian Academy of Genoa.

The rock of Quarto (water-colours).

MAGLIOCCHETTI IDA, a Roman lady artist and a pupil of Pietro Mengarini, who is specially attracted by the poetical charm of the sea, which is rendered in her pictures with subdued transparency of tone. Recently abandoning open air work, she has succesfully adopted in-door subjects, in the treatment whereof she displays a distinction of manner which goes far towards tempering the natural objectiveness of this class of art painting. Her first two attempts of this class exhibited last year in the rooms of the Roman secessionist show were both sold to a Russian collector.

An Interior (oils).

MANCINI ANTONIO, born at Acireale in Sicily in 1852, made his debut in Naples in 1877 with his «Love thy neighbour as thyself», and «A labourer's offspring». A decidedly original painter with a peculiar technique consisting in encrustations and overlaying of colours. In Mancini's pictures the parts in relief acquire considerable life and brightness. He is a far from ordi-

nary portrait painter of a highly versatile talent and correct eye, as may be inferred from the work on exhibition.

Portrait (oils).

MARAINI ANTONIO, a young Roman sculptor whose works are noted for a degree of exquisite elegance which in no wise detracts from their innate power. A clever writer he varies the practice of his art with the profession of art-critic. He has recently been victorious in the competition for the memorial to the celebrated actress Adelaide Ristori.

Perseus (bronze).

MARSILI EMILIO, born and residing in Venice where he studied in the Academy and subsequently in Brussels and Paris where he dwelt for a time. On his return to Italy his « First attempt », « Vocation », « Shirtless », ,« How cold! », a touching incident of child-life, were warmly applauded.

He is the author of the monument to Fra Paolo Sarpi inaugurated at Venice in 1892, and a regular contributor to the Venice biennial and other foreign and Italian art exhibitions.

Poetry (marble).

MARUSSIG GUIDO, of Trieste, settled in Venice. The charm of his pictures is derived from their subdued somewhat gloomy monochrome tone.

Trieste S. Giusto (oils).

MENGARINI PIETRO, born in Rome July 31, 1869, went through a full course in the technical Institute before beginning the study of art. No signs of the Academic theories imbibed from his first teacher Giulio Rolland are discernible in his daring and rebellious performances, wherein the principles of divisionism, applied to the solution of the problems of atmospheric light as seen through its complementary coloration, seem transfigured by an absolutely personal interpretation. Giving special attention to the rendering of solar effects he obtained some notable results through his soft combinations of colour, and a highly remarkable clearness of tone. Equally skilled in his humourous depictions of the humble life of Roman slums, or in his views of the sunny Campagna and the wide glistening expanse of the sea, he has exhibited with success in the Paris « Salons » as well as at Munich, Marseilles, Nice, Turin, Rome and Venice.

The opposite bank (oils).

MENTESSI GIUSEPPE, born at Ferrara, but settled in Milan as teacher of perspective in the R. Brera Academy. His architectural and perspective creations, his figure studies, and his characteristic water-

colour sketches, seem to revive the suggestive fancies and the sincere powerfulness of the old ferrarese masters, elevated by a deep touch of modern feeling.

The spirit of the stones (oils).

MEZZANA CORRADO, born in Rome in 1890. On completing his legal studies — in 1913 he published a treatise on the Legislation of the Fine Arts — he turned his attention to painting. Victorious in a competition at the St. Luke's Academy, he has previously to this appeared in other Roman exhibitions.

The Baths of Caracalla (oils).

MIGLIARO VINCENZO, born in 1858 at Naples where he resides. A pupil of Domenico Morelli, he has a preference for figure painting. Some of his little studies of old neapolitan life, are delightful delineations of popular manners and customs, remarkable for truth and power of observation.

Old Naples (oils).

MILESI ALESSANDRO, born at Venice in April 1856, was a student of the venetian fine arts Academy, and later on a pupil of the painter Napoleone Nani. Towards 1878 he spent a sorrowful year at Trieste

with little to do and scanty gains. Returning to his native city he devoted himself to characteristic scenes. His earlier manner, vivacious and full of colour, was obviously influenced by Giacomo Favretto, the poetical limner of venetian street life. Milesi's present style is more refined and his tone more subdued.

A Goldonian Hostess (oils).

MITI-ZANETTI GIUSEPPE, born at Modena in 1860, studied somewhat irregularly in the academies of his native town and Bologna. Being much struck with a first visit to Venice in 1879, he determined to settle there, which he did in 1884. The midnight mysteries of the Laguna afforded frequent subjects for his brush. Our artist is also a clever etcher.

Old Venice (oils).

MORANI ALESSANDRO, a Roman painter settled in Palermo as director of the R. School of arts and crafts applied to industry. A good landscape painter.

Tusculum (oils).

MORANI HELBIG, a distinguished lady artist wife of the foregoing Alessandro, with whom she lives and labours in Palermo. Equally skilled in landscape, figure and genre subject painting.

Old melodies (oils).

MORBELLI ANGELO, a lombard painter established in Milan is one of the most strenuous champions of « divisionist » technique which he employs with a peculiar degree of originality. His glowing landscapes and his figures of old men and women, which are touching pictures of real human life, ensure him a leading place in all the larger exhibitions.

Sunset on the Laguna of Burano (oils).

NEUSCHÜLLER ALBERTO, born at Vienna 1867, but a naturalised Italian, living and working in Rome. His favourite subjects are drawn from the varying aspects of high mountain regions.

Graian Alps (oils).

NICOLINI GIOVANNI, born in 1872 at Palermo but long resident in Rome where he is very favourably known. He first attracted the notice of the public and art critics with his « Margheritella » exhibited in Palermo and Turin, which received the gold medal and was purchased by King Humbert I. Another of his youthful efforts inspired by a tale of De Amicis « The young lombard vidette », is now in the Palermo museum. The author of notable public monuments both in Europe and America as well as of much admired busts,

Nicolini succeeds in imparting a sense of animal lust and subtle malignancy to his groups of satyrs, which he multiplies without ever repeating hiinself.

Satyr and Nymph (bronze).

Dutch milkmaid (marble).

NOCI ARTURO, a distinguished and noted portrait and landscape painter born in Rome in 1874, where he received his training in the Institute of fine arts. The winner of various competitions and notably of the 1897 Wersthappen gold medal for landscape painting. His pictures are full of a sound bold energy enlivened by a poetical feeling seemingly emanating from lights and shadows, colour and form, and from the water wherein the powers of the artist are insensibly absorbed in a state of contemplation.

Portrait of Lyda Borelli (oils).

Lights and shadows (»)

NOMELLINI PLINIO, born in 1866 at Leghorn, and now settled in the country near Viareggio. A pupil of Fattori his early efforts bear signs of the influence of the Tuscan school. In his second manner this artist, to use his own words, « starts from an impressionist plan and a divisionistic technique, to attain an idealistic significance »,. Notable are his late endeavours to

render the many hued crowds of farm labourers who throng the village squares on market days and church festivals. He belongs to the class of Italian painters who profess the highest reverence for the cult of art.

May evening (oils).

Gleams of Sunshine (»)

NONO LUIGI, born at Fusina in 1859. After following a technical course of studies at Treviso and Venice he entered the Academy of fine arts, where even as a youth he gave ample proof of his talent for his able rendering of life in its most minute details, his initial aims being correctness of vision and accuracy of reproduction. Nono however was not long in adopting a broader, grander, and readier style, exhibiting in the productions of this second period, a profound sense of nature and somewhat melancholy touch of poetic feeling. His masterly colouring and able design are similarly revealed in his figure paintings, wherein the Fusina artist lavished with no sparing hand the refined suggestions of his exquisite temperament. Brought before the admiring notice of the public by his « Dead chicken », he gained a lasting reputation with his « Refugium peccatorum », a dramatic incident of real life of a touching irresistible effect, exhibited among the bright smiling conceptions of the young Venetian school. If occasionally with less felicitous inspiration, Nono has endeavoured to infuse into his pictures the solemn poetry of ideality, the poetry of the unspoken heartfelt suggestions conveyed to the mind of the artist.

Along with Favretto whose insuperable productions deal with the gay and somewhat humourous side of life, our artist shows us in its sentimental character the eternal vicissitudes of love and suffering.

Beloved name (oils).

NONO URBANO, born at Venice, Jan. 5 1849, modelled his first statue in 1884, without having frequented any sculptor's studio or received any academic tuition. This was his « Hide and « Seek », which gained the 1885 prize at Milan and was again admired at the Venice exhibition of 1887. He exhibited and gained other prizes at Munich in 1888 and Paris in 1889.

He is the author of the Daniele Manin memorial at Florence.

The discus thrower (bronze).

PARISANI NAPOLEONE, born at Camerino in 1854, began life as an artist in 1880 in Rome where he studied under Giovanni Costa and Erneste Hebert. As a figure painter his best effort is probably his « Madonna » exhibited in the third biennial Venice show of 1899. As a landscape painter he delights in calm natural scenes which he renders with admirable feeling.

Alban lake (oils).

Sunset on the Tiber (»)

PASINETTI ANTONIO, born at Montichiari in the province of Brescia in which town he acquired notoriety for a life-size portrait of the minister Zanardelli; purchased by the Municipality. He has taken part in various exhibitions and is now settled in Milan where he still devotes his attention to portrait painting and of late to landscapes.

White house at Caprera (oils).

PELLINI EUGENIO, a native of Milan, specially noted for his small infant groups in marble and bronze, which are remarkable for their touching accuracy. His « mother » an exquisite bronze figure, was successfully exhibited at Barcellona in 1907. Various of his works adorn the monumental Cemetery of Milan.

The idol (bronze).

PETITI FILIBERTO, born in 1845 at Turin and living in Rome, a correct painter of land and seascapes. Among his noted works are « Stagnant waters » exhibited at Berlin in 1896, « Roman Campagna » in 1899 at Venice, « Maccarese » in 1900 at Paris, and « The torrent » in 1913 at Munich.

Towards evening (oils).

POGLIANI MARIA ANTONIETTA, a lady sculptor born at Asti in 1872. Proceeding from small subjects to portraits, and thence through sheer art vocation to monumental sculpture, wherein she displays an intimate knowledge of the equilibrium of large bodies and their architectural character. Unsparing of her slight figure in the arduous demands of the sculptor 's art, she might be styled self-taught, were it not for occasional hints received from Arturo Dazzi.

On the beach (marble).

POMI ALESSANDRO, a youthful student in the Venice fine art Institute where he attended the school of Ettore Tito.

Personal tendencies and the promptings of youth inclined him naturally towards the van of art innovation, but he has succeeded in partially subduing their impulse by calm reflexion and accurate observation.

Gentle warmth (oils).

PRINI GIOVANNI, from Genoa, born June 14 1878, began his art career with a series of infant groups full of exquisite feeling and genial vivacity of conception. The touching poem of infant suffering, sweet visions of babes tended with anxious solicitude by timorous parents, spare ill-clad children, wide thoughtful eyes with a look of ineffable sorrowfulness; such were

the early fancies of the artist, whose impressions may have originated in actual sorrows! In later times Prini has considerably extended his field of inspiration, but his works still glow with hidden gleams of idealism and poetic feeling, which enliven their touching and profoundly human significance.

Infant secrecy (bronze).

The lovers (plaster).

PROTTI ALFREDO, one of the rare class of artists who acquire a sudden popular and widespread notoriety. Though somewhat too often repeated in tone and subject his pictures derive high suggestive power from their insinuating simplicity, and the exquisite harmony of his red and golden tints.

Pearls (oils).

RENDA GIUSEPPE, a well known neapolitan sculptor, noted for his « Ondine » and other works exhited with success at Barcellona and other places. Favourably known for his portraits.

The earth (marble).

REYCEND ENRICO, born at Turin in 1855, studied with Ghisolfi, Fontanesi and Dalleani, whose influence on the artist's work was alternately asserted with that of Filippo Carcano. Notable among his leading works are « The Port of Genoa » 1885), « Last autumnal days », (1888), Neighbourhood of Turin » (1891).

Mountain scenery (oils).

RHO CAMILLO, born at Pecetto in Piedmont where he dwells in monastic simplicity, working with mild steadfast application on the small landscapes which are his hobby.

A pleasant day (oils).

RICCI DANTE, a Roman who has studied in the local Fine Arts Instute, and successfully exhibited in the biennial shows of Venice and the « Promotrice » of Rome. His soft peaceful style is admired for its serious tendency. Born in 1872.

Butterflies (oils).

Valley of the Aniene (»)

RIGHETTI GUIDO, born in 1875 in Milan where he lives. A contributor to the leading Italian exhibitions, he has laboured without teachers and shown a remarkable aptitude for animal subjects. The bronze group here on view affords convincing proof of his skill in this branch of the art of sculpture.

African Marabout (bronze).

RIVALTA AUGUSTO, a Genoese sculptor born in 1838 now living in Florence. Interrupting his art studies to enrol himself in the genoese carbineers he took part in the 1859 campaign for the independance of Italy, and was wounded in the shoulder. A pupil of Duprè, in the competition for the Turin memorial to Count Cavour he very nearly wrested the victory from his master. Bold in his modelling Rivalta still manages to impart a youthful freshness of character to his work.

Satyr and nymph (bronze).

ROMANELLI RAFFAELLO, originally a pupil of his father, studied in the Fine Art Academy of Florence where he was born on May 15 1856. Winner of the national fine art scholarship in 1880, he obtained important orders for public and private monuments. He

is the author of the equestrian statue of Charles Albert in Rome and other larger works at S. Petersburg and Kiew.

Portrait of Lyda Borelli (bronze).

Portrait of Edoardo Gelli (»)

ROMANELLI ROMANO, the youthful son of the former was born at Florence. Receiving his art training from his sire, he alternates the practice of the art of sculpture with the science of navigation, being an officer in the Italian royal navy. His work however is entirely free from all indication of shallow dilettanteism.

Tears (bronze).

Sulks (»)

ROSSI ALFREDO, a bolognese and excellent colourist residing in Bologna, where he labours with energetic trustfulness.

Pearls (oils).

ROSSI LUIGI, born in 1853 at Lugano but a milanese by adoption, whose fancy lies in genre pictures and polite burlesques of modern life.

Caltanissetta urchins (oils).

SACHERI GIUSEPPE, born at Genoa where he lives. He studied for several years in Turin and gained in 1892 a national competition offered by the town council of Genoa. His picture « A night in March », exhibited in 1898 at the Munich Glaspalast, was bought for the Museum of Weimar. A powerful marine painter his life is spent in rendering with the language of design on his numerous canvases, the ever changing melody of the waters and the vast poliphony of the free bountiful deep.

Marine solitudes (oils).

SALA PAOLO, born and resident in Milan, and president of the lombard Society of water-colour painters. His abundant production includes great variety of subject, and is remarkable for a uniform elegance of treatment.

On the Thames (water-colours).

SAMBO EDGARDO, born at Trieste in 1883, completed his artistic education in Munich. A pensioner of the town of Trieste he is now living in Rome. His pictures are notable for accurate study of the effects of light in their action on colour.

Clothed in sunshine (oils).

SARTORELLI FRANCESCO, born at Cornuda (Treviso). After a preliminary course of medical lectures at Padua, on quitting the university he began the study of counterpoint in the Conservatory of Music at Milan, whence he wandered with the principal orchestras through Italy, Switzerland and France. Compelled by domestic troubles to return to his native place, he began to paint in 1888 without any guidance. Settling in Venice 1890 he began from that year to contribute to leading home and foreign exhibitions. In one of the triennial shows of the Brera at Milan he gained the Prince Humbert prize for his charming landscape « Winter ».

Sunset on the Laguna (oils).

SCATTOLA FERRUCCIO, born Sept. 15 1873 at Venice entered no Academy and had no tuition. At the age of seventeen he began to draw and paint from life. His first efforts were exhibited at the « Permanente » of Venice. An « Interior of St Mark's gained a prize at Milan. Among the younger Italian painters this artist exhibits in a more marked degree the desire to avoid a uniform display of personal skill.

Venice ot dawn (oils).

SCOPINICH LUIGI, born at Lussimpiccolo in Dalmatia, and residing in Venice. Young in years and naturally inclined towards the vanguard of Art, he seems to have been deeply imbued with the principles of the modern French synthetic school.

Burano (oils).

SELVA ATTILIO, born at Trieste, Feb. 3 1888. An untiring seeker of form and expression, his close powerful technique enables him to impart considerable character and a strong impulse of life to his figures. He is austerely devoted to a high art ideal. In the Exhibitions of Venice and Munich he was favorably noticed by art critics and a consensus of connoisseurs. He has now obtained a signal success in the « Secessionist » show in Rome.

Sphinx (marble).

TAFURI RAFFAELE, a neapolitan exquisite landscape painter, who exhibited at the Venice Intertional Exposition of 1907, and subsequently in other places with ever growing success.

San Marco (oils).

TAVERNIER ANDREA, born Dec. 24 1858 at Turin where he now lives after a lengthy stay in Rome and along the Adriatic coast. Here, remote from all influence of schools and methods, he formed for himself a personal style, and learnt to impart to his landscapes a warm luminous tone of colour. Thus in his « Midday on the Alps », « Study in blue », « At the fountain, » « After the sin », « Awakening of a soul », and in the « Bride of the Espada », and numerous other works of his which from time to time have figured in most of the leading Italian and foreign exhibitions.

Springtime on the lake (oils).

TITO ETTORE, a neapolitan artist born at Castellammare di Stabia in 1859, but a venetian by adoption, appears among the painters of modern times the most searching and fullest unveiler of the City of the Sea, not only as regards his illustrative work in itself, as in his happy gift of giving true expressiveness to his active gondoleers and boatmen, the busy life of the « Fish market » (1881), the children chasing each other along the foundations, and the whimsical freaks of the wind among the strings of household linen hung out to dry in the wide silent sunlit squares. To our mind no painter possesses a truer feeling of Venice, or excels Tito in rendering the luminous rhythm and seductiveness of its green transparent water, and the suggestive charm of its walled gardens, wherein thousands of summer poppies raise their glowing heads, as living jets of flame towards the golden mists of the sky. No aspect of Venice life that has not been depicted by him with

the trepid tenderness of a lover, and it is for this ardent devotion of his, that he deserves to be associated with those painters of olden time, who concentrating on their canvases the dominant features of the unique superb city, appear rather in the light of creators than evokers of Venetian ideality. Professor of painting in the Venice institute of fine arts Tito is among the few who teach working. His composition seems enclosed within a solid architectural line while his figures assume violent attitudes of an immanent dynamism. In his autumn sunsets which he is fond of seizing in masterly sketches on the banks of the Brenta, the foliage glows as with fire, while the unspoken and serene language of the solitudes wanes like distant strains of music. In his hasty tumultuous venetian scenes the intense light spreading from the foundations upwards between the canal buildings and quiet tiny squares, would seem to excite his dazzling multiform visions and minister to the glorious enthusiam of the artist.

The procession (oils).
The pearl (»)
Centaurs and nymphs (»)
The Cow (»)
Portrait of a lady (»)

VEDANI MICHELE, a youthful talented milanese sculptor, whose chief works are in the Milan monumental Cemetery. The difficult task of working with his favourite hard marble of Gandolia, of which the ce-

lebrated cathedral is built, has no terrors for this succesful artist.

The Kiss (marble).

VIANELLO CESARE, from Padua, delights in sunlit figures, all his pictures being seemingly painted at the sunset hour, when the light is slanting and ruddier. Living in Venice he may be styled a tardy follower of the art movement started by Giacomo Favretto which for a time attracted so many distinguished painters.

The antiquary (oils).

VILLANI GENNARO, born in Naples in 1885, studied under the guidance of Michele Cammarano. Alternately a landscape and figure painter, he delights in marine subjects, so that where the sea is not actually visible one seems to feel the vicinity of the shore and the balm of its breezes.

He has already exhibited at Munich, Brussels, Barcellona, Naples, Venice, and the great Roman Exposition of 1911. His clear luminous visions, broad and expressive in technique, are highly appreciated.

Easter at sea (oils).

VITTORI CARLO, born and resident at Milan, is fond of depicting the everyday labours of the humbler classes.

Easter at sea (oils).

WEISS RENZO, of French origin, born and living at Milan, is a much appreciated water-colour painter, with a broad flowing touch.

Stillness on the lake (water-colour).

ZANETTI ZILLA VITTORE. Being once invited to write something about his work, he quietly replied «I have been studying my art with passionate devotion these twenty years: this is my modest biographical sketch». Since that date other thirteen years have elapsed, yet the painter still pursues his untiring study, absorbed in the mirage of a nobly decorative style wherein the bright exhaltation of tint seems to verge on exasperation. A special exhibition of twentytwo of his pictures held in Venice last year, was highly successful for the truthfulness with which dazzling and multiform visions of Venice life were adapted to decorative purposes.

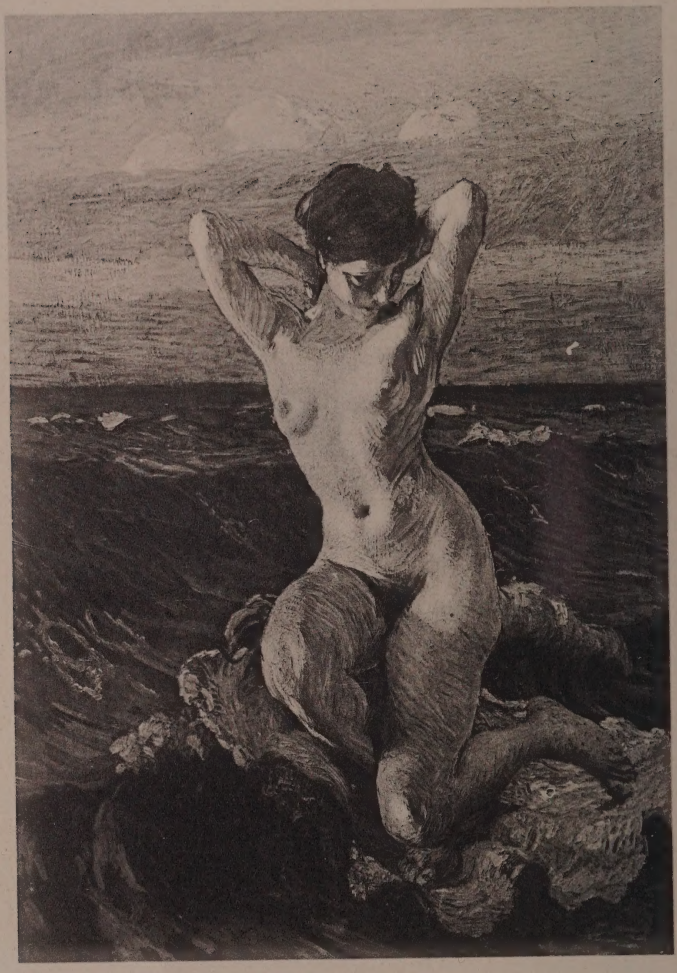
A tree (oils).

ILLUSTRATIONS.

Ettore Tito — Nymphs and Centaurs.

Emilio Gola — By the bridge.

Davide Calandra — The conqueror.



Ettore Tito — The pearl.

Giuseppe Guastalla — Sensations.

VINCENZO GEMITO — A philosopher.

GIUSEPPE CASCIARO — Running water.

GIUSEPPE GRAZIOSI — Susannah.

GUGLIELMO CIARDI — Spring clouds.

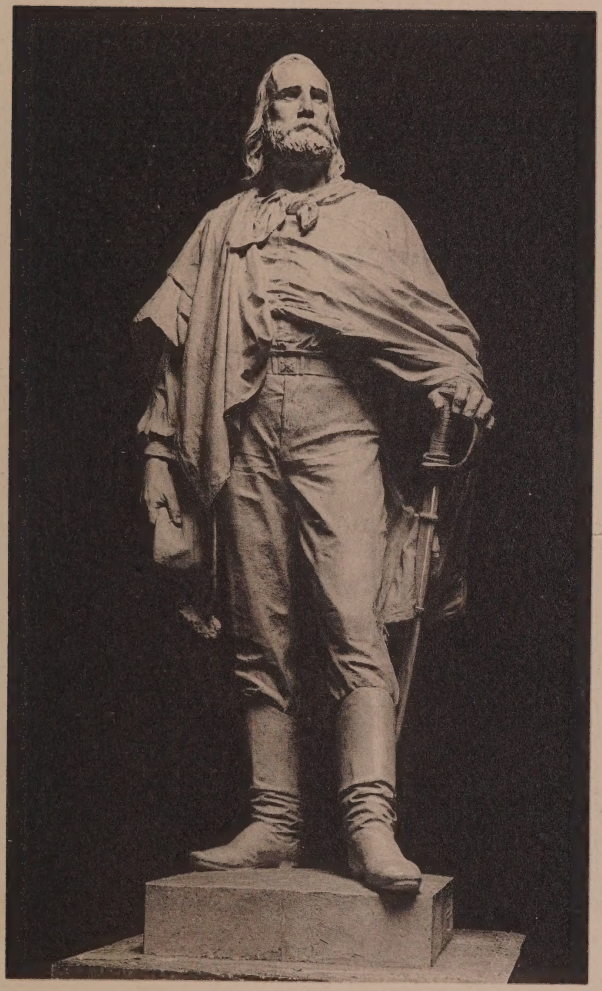
Amleto Cataldi — « La Spiga ».

Pietro Mengarini — The opposite bank.

PIETRO FRAGIACOMO — Close of day.

CAMILLO INNOCENTI — The black ribbon.

ALESSANDRO BATTAGLIA — A restful hour.



Ettore Ferrari — Garibaldi.

PIETRO GAUDENZI — Motherhood.

Eugenio Pellini — The Idol.

Beppe Ciardi — A Venetian Scene.

Arturo Dazzi — A modern Diana.

FRANCESCO GIOLI — Florentine harmonies.

UMBERTO COROMALDI — The Gleaner.

Giuseppe Mentessi — The spirit of Stones.

GIORGIO BELLONI — Harbour life.

GIOVANNI NICOLINI — Satyr and bacchante.

Pietro Chiesa — The Annunciation.

Pio Joris — Ponte Sisto on the Tiber.

ARTURO NOCI — Portrait of Lyda Borelli.

ITALICO BRASS — A procession on the Laguna.

Leonardo Bazzaro — The springing board.

AGOSTINO BOSIA — Expectation.

Plinio Nomellini — Sunshine.

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